AN APPLICATION OF THE STITH THOMPSON MOTIF-INDEX OF FOLK LITERATURE TO REPRESENTATIVE COLLECTIONS OF AMERICAN NARRATIVE AND LYRIC FOLK SONG

by

WILLIAM ERNEST KOCH

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INTRODUCTION AND PURPOSE

In the early part of the present century, John Lomax of Texas began a long career of collecting and compiling the American folk song. In an old car, and usually at his own expense, Lomax scoured hundreds of areas and picked up songs the people sang--not the published songs, but the songs that live in the memory of people.

Authorities now agree that the work which Lomax started nearly 50 years ago, and which has been advanced by such people as Carl Sandburg, Cecil Sharp, Louise Pound, George Pullen Jackson, and Vance Randolph, has opened up to Americans a vast treasure-trove of material which reveals the foundations of much of our literature and music. Many other collectors, working in much the same manner as Lomax, have diligently searched the land for this traditional lore, until today there is a vast accumulation of American folk songs--far over 100 collections, representing nearly every section of the country. In fact, this great interest in American folklore has developed to such an extent that it can almost be called a significant cultural movement. Many states and cities have active folklore societies; recently there was established the Folklore Institute of America; the Library of Congress has founded a special recording laboratory and archives where folklore can be accumulated. Since the folk song has invaded our publications, recordings, the radio, the concert stage, the community "sing", the movies, and even café society, the American public has come to realize that folklore

is an exciting part of our normal life.

Many countries, especially the Scandinavian countries, have long ago collected most of their existing native folklore and, in accordance with one general scheme or another, have succeeded in classifying most of it. A tremendous mass of such material has already been collected in America, but the perplexing problem of organizing and classifying it remains to be solved. In the meantime, specialists in literature, anthropology, ethnology, music, and history await, none too patiently, a satisfactory classification of the material already collected.

The importance and the difficulty of the problem of classifying American folklore material can hardly be overemphasized. The following quotation from a report read at the annual convention of the Modern Language Association in Detroit, December 30, 1947, succinctly sums up the situation:

> ...More and more the minds of folk song scholars have been returning to the problems of classifying and indexing both song texts and tunes. This committee recognizes the value and need of such undertakings. It also recognizes that great difficulties attend them, and is ready to help further the projects by any means within its power.[1]

A glance at the table of contents of the various American folk song collections will convince one that no classification yet advanced is entirely satisfactory; most of the classifications so far offered have been set up, apparently, to meet

[1]Samuel Bayard, "Report of the Folk Song Committee of the Comparative Literature II Section of the Modern Language Association, 1947". Journal of American Folklore, Vol.61 (July-September, 1948), p.300.

the demands of popular taste or the whim of the compiler. The homogeneous character of the folk song text makes it a most difficult form to classify; so far, arbitrary rather than definitive arrangement has been the leading principle of division utilized by the collectors of folk song. Since most folk songs have several variant texts, often known by different titles, the index of any given collection is a most unreliable indication of the contents of the book. Careful readers usually find it necessary to leaf through an entire collection in order to be certain that it does or does not contain a particular folk song. Single collections are becoming larger each year. In order to be able to find out quickly and accurately just what songs and what sort of songs are actually in a collection or group of collections, a uniform method of classification is necessary.

Just what should be the ruling principle of classification for the folk song with its homogeneous character, poses a perplexing problem. In the correspondence between Francis J. Child[1] of Harvard and Sven Gruntvig, eminent Danish folklorist and compiler of the monumental collection of Danish ballads, the problem of classification and arrangement was discussed repeatedly and in detail; however, no definite conclusions were reached.[2]

[1]Child was the compiler of the famous English and Scottish Popular Ballads, five volumes (ten parts), Houghton, Mifflin Co., 1882-98.

[2]Sigurd B. Hustvedt, Ballad Books and Ballad Men, p.241-304.

Contemporary American scholarship is greatly indebted to Professor Stith Thompson of the University of Indiana for his willingness to bring his vast experience to bear upon the problem of classifying the great bulk of American folklore material. Professor Thompson is an eminent authority in the field of the folk ballad, the folk lyric, the folk tale, and of Amerindian songs. In coöperation with Professor Antti Aarne of the University of Helsinki, who had classified the great collection of Finnish folklore material, Thompson was able to work out what looks like a satisfactory method of codifying American folk literature. Aarne and Thompson were able to accomplish what Grundtvig and Child were never able to do; that is, to agree on a workable method of classifying folklore material. Professor Thompson, after mature deliberation, is of the opinion that "motif" or "theme" is the most satisfactory basis for classification.

It is the purpose of the present study to apply the Thompson classification to three of the better collections of American folk song to determine if, at long last, a classification that will be satisfactory to all who have occasion to make use of American folklore materials has been evolved. The present study necessitated the examination of a total of 523 folk song texts and of 436 folk tunes. It is hoped that this study offers a sufficiently large sampling to determine the usability of the method of classification advocated by Thompson. There is no doubt in the writer's mind that the method

suggested by Thompson has merit. If it satisfies other workers in the field, then the present study will go a long way toward solving the problem raised by Thompson in 1931, and reiterated in the Modern Language Association conference more than a year and a half ago.

REVIEW OF SEVEN IMPORTANT AMERICAN BALLAD AND FOLK SONG COLLECTIONS

English Folk Songs from the Southern Appalachians

Collected by Cecil J. Sharp

273 Texts
968 Tunes

Oxford University Press, 1932
Price, $24.00. Two Volumes, 847 pages

Mr. Sharp, an Englishman who had distinguished himself in Britain for having salvaged hundreds of English folk songs for preservation, believed that the Southern Appalachian Mountains of North America might prove to be as good an area for a collector as England itself, since a great many of the inhabitants are the descendants of those who left the shores of Britain. Although the title of this collection, English Folk Songs from the Southern Appalachians, might lead one to believe that Mr. Sharp was interested only in folk songs which were traditionally British, he does not say or indicate such in his preface. The fact that 27 of the 72 folk songs classified as ballads are not included in Child indicates that Mr. Sharp was also collecting ballads not necessarily originally from England. It is reported that 103 of the original Child ballads have been found in the United States.[1]

With the exception of 32 songs collected by Olive Dame Campbell, all of the texts and tunes in this collection were gathered by Mr. Sharp, with the assistance of Maud Karpeles, who took down the words while he noted the tunes. Miss

[1] G. H. Gerould, The Ballad of Tradition, p.260.

Karpeles and Mr. Sharp actually noted from 281 different singers a total of 1,612 tunes, representing about 500 different songs. The states represented are North Carolina, Kentucky, Virginia, Tennessee, and West Virginia.

The classification of types of folk songs used and the total number of each is as follows:

Songs	135	Play-party games	20
Ballads	72	Jigs	15
Nursery songs	27	Hymns	5

The classification is broad, but the distinction made between the ballad and the song is an excellent one:

> ...The distinction between the ballad and the song is more or less arbitrary and is not easy to define with precision. Broadly speaking, however, the ballad is a narrative song, romantic in character and, above all, impersonal, that is to say, the singer is merely the narrator of events with which he personally has no connexion and for which he has no responsibility. The song, on the other hand, is a far more emotional and passionate utterance, and is usually the record of a personal experience--very frequently of an amatory nature. The ballads have, probably, the longer history behind them; at any rate, they attracted the attention of collectors earlier than the songs--the reason, perhaps, why the ballads have suffered, far more than the songs, from the unscrupulous editing of literary meddlers.
>
> The ballad air is necessarily of a straightforward type, as it is sung indifferently to verses often varying very widely in emotional character. Nevertheless, many of the ballad tunes are very lovely, as the musician who studies the contents of this volume will readily perceive.[1]

From an over-all point of view, Sharp is of the opinion that the song airs are superior to the ballad airs, because the songs are built on more elaborate lines and are more charged

[1] C. J. Sharp, English Folk Songs from the Southern Appalachians, p.xxviii.

with sentiment.

Simply stated, the ballad has a stronger and usually more interesting text, but a less interesting and weaker air than the song. These criteria have been the basis for the classification between the ballad and the song; a test on over 40 selections proved that the method employed is a good one. It is doubtful, however, that the song, "William and Polly" should be included in the ballad category.

In the treatment of tunes, Sharp has been most complete. Not only are the actual notes recorded exactly as sung, but the author calls to the reader's attention various notes which the singer would sharp or flat; naturally, there are no accompaniments or settings. Interestingly enough, Sharp states that only in a very few cases did the singers use instrumental accompaniment. The name of the singer, place of singing, including county, and the date are placed at the head of every tune. At the upper left hand head of each song Mr. Sharp indicated the mode and particulars concerning the scale. Since many are in the pentatonic mode, Mr. Sharp explains his method of modal classification and nomenclature on a convenient chart.[1]

The average number of tunes for each text in this collection is four. In many collections of the folk song the custom has been for the compiler to include one tune only and from one to five or more variants of the text. It is difficult to say whether Sharp was more interested in the tunes or the text;

[1] Ibid., p.xix.

however, he usually includes only a few variant tunes with their accompanying variant texts, and then adds as many as 10 or 12 more tunes with only one variant stanza for each tune.

A custom familiar to all collectors and compilers of the folk song is the native singer's habit of changing the time (signature) often during a song. This unusual and irritating fact is brought out vividly in Sharp's collection because of the many variants of tunes included. There are folk songs in the collection in which the time signature is changed for each measure of the tune. In one instance ("Barbara Allen", p.195) the song is nine measures long and has nine changes of time.

Although English Folk Songs from the Southern Appalachians is superior for its accuracy in distinguishing types, in treatment of tunes (only those from the lips of living singers in their natural habitat), and in exhaustiveness, its title is slightly misleading, in that not all of the songs are English; some are American.

Sigurd B. Hustvedt, Professor of English, University of California, and long an established authority on folklore, has the following to say for Sharp:

> ...I am particularly pleased, however, at this opportunity to give a word of appreciation to the zealous and valuable labors of the late Cecil Sharp. In the domain of the popular ballad on both sides of the Atlantic, in the realm of popular music, in the circle of the folk-dance, Mr. Sharp has deserved well of his own country and of ours.[1]

[1] S. B. Hustvedt, Ballad Books and Ballad Men, p.126.

The American Songbag

Collected by Carl Sandburg

301 Texts
296 Tunes with accompaniment

Harcourt, Brace, and Co., 1927
Price, $7.50. 495 pages

There have been great strides made in the field of collecting American folk songs during the 21 years since the great poet, Sandburg, put this book on the market, but few compilers or collectors have managed to match the scope of this collection. It is an exhaustive work with folk songs from practically every section of the country. In fact, it is a commentary on American life and history, for Sandburg, in a brief commentary, explains the background and mood for most of the songs.

For many years Sandburg traveled over the United States giving lectures on poetry. It was his custom to close his recitals with a short program of songs, after which he would invite people to give him folk songs which they know, or refer him to people who were familiar with folk songs. In this manner Sandburg was able to gather a tremendous amount of material. About 100 of the folk songs in this collection had never been published previously.[1]

The following headings used as a basis for classification will indicate the latitude Sandburg has allowed himself in presenting the American scene by way of the folk song:

[1]Carl Sandburg, The American Songbag, p.vii.

Dramas and Portraits	Blues, Mellows, Ballets
The Culd Sod	The Great Open Spaces
Minstrel Songs	Mexican Border Songs
Tarnished Love Tales or Colonial and Revolutionary Antiques	Southern Mountains
	Picnic and Hayrack Follies, Close Harmony, and Barn Pool Ditties
Frankie and Her Man	Railroad and Work Gangs
Pioneer Memories	Lumberjacks, Loggers, Shantyboys
Kentucky Blazing Star	
The Lincolns and the Hankses	Sailormen
Great Lakes and Erie Canal	Bandit Biographies
Hobo Songs	Five Wars
The Big Brutal City	Lovely People
Prison and Jail Songs	Road to Heaven

A distinguished group of 16 composers and musicians worked out the musical settings, harmonizations, and accompaniments from the tunes which Sandburg furnished. Sandburg evidently felt that the technical skill and versatility of this group were adequate for treatment of the varied character of the folk songs, because they were given a free rein over the musical adaptations which range from simple to elaborate piano accompaniments for most of the selections. There are no accompaniments for the guitar or other portable instruments.

A considerable amount of research must have been done by Sandburg himself in preparing the historical sketches and commentaries and in deciding which single one of the many variant texts at his command should be included in the work, for the plan was to include one representative text with one representative tune and its piano accompaniment. There are, however, about 20 secondary versions of texts; these variant texts are, as a rule, ones which have different or alternative titles. There are eight texts with no tunes included, and only one

example--"Frankie and Johnny"--of two variant tunes sung to the same text.

In addition to the introductory notes placed before each folk song in The American Songbag, the author has included about 50 illustrations taken from old songbooks and broadsides. Sandburg has made every effort to establish the proper mood of each particular folk song for the reader or singer who has use for the collection. It is interesting to note that Sandburg has arranged his book so that each song is complete on a page; or if that is not possible, the song is completed on two facing pages. This eliminates the inconvenience of turning a page while singing or reading a selection.

To place in the pages of a one-volume anthology representative folk songs from the United States and its borders is a great task. Sandburg has done a most creditable piece of work, although the subject is approached from a popular historical point of view and is of general inclusiveness. There has been little attempt to preserve the pure tunes as sung by folksingers or to arrive at a definite classification.

The American Songbag is not a complete or wholly representative collection of American folk song, nor was it intended to be. The following quotation, which precedes the table of contents, will indicate Sandburg's feelings about his collection:

> I apologize for the imperfections in this work. I believe no one else is now, or ever will be, so deeply aware and so thoroughly and widely conscious of the imperfections in these pages. I should like to have taken ten, twenty, thirty years more in the preparation of

this volume.

Many considerations which have governed the selection of material, and the methods of presentation, are not worth setting forth in a foreword, declaration, or argument; they would have value chiefly and only to those who already understand somewhat the labyrinths, the twisted pathways, and the roads of life, out of which this book issues.

The book was begun in depths of humility, and ended likewise with the murmur, 'God be merciful to me, a sinner'. It is a book for sinners, and for lovers of humanity. I apologize to them for the sins of the book and that it loves much but not enough.[1]

American Ballads and Folksongs

Collected by John A. and Alan Lomax

285 Texts
214 Tunes

The Macmillan Company, 1934
Price, $5.00. 625 pages

To John Avery Lomax of Texas goes the distinction of having published the first collection of native American folk song with tunes included--Cowboy Songs. Although the publishing company would print the music of only 18 tunes, Lomax had in his possession over 100 tunes recorded on wax cylinders. This collection, published in 1910, truly advanced the belated folk song movement in the United States. It won high praise from Theodore Roosevelt and the St. Louis Post Dispatch, and contempt from Governor "Jim" Ferguson of Texas and the Boston Transcript.[2] This little collection contained songs which were to become familiar to millions of Americans. Among them

[1]Carl Sandburg, The American Songbag, p.xvii.
[2]John A. Lomax, Adventures of a Ballad Hunter, p.77.

are "Home on the Range", "Git Along, Little Dogies", and "Jesse James". Revised and enlarged editions of Cowboy Songs by Lomax were later published in 1916, 1938, and 1945.

It was not until 1932 that Lomax, then 63 years of age, decided to try to interest the Macmillan Company in publishing a more complete collection of American folk song. Although Lomax had been busy teaching at Texas colleges, he had zealously continued to collect folksongs whenever possible, and usually at his own expense. The Macmillan Company, in spite of the depression, agreed to publish the proposed anthology, American Ballads and Folksongs. The contract was signed, and John Lomax, with his 19-year-old son, Alan, began a folk song search which took them through 11 states, the penitentiaries in all of them, and many prison camps.

The Macmillan Company and Lomax interested the Congressional librarian, Herbert Putnam, and its Music Division Chief, Carl Engel, in the project, and through funds from the Council of Learned Societies, secured the use of an electrically driven recording machine to be used by Lomax and his son to secure instantaneous recordings of folksingers. Lomax agreed to deposit in the Library of Congress all of his recordings, in return for which the library would furnish blank records and the recording machine.[1]

Thus was begun a project--the recording of folk songs by folk singers for the Archives of the Library of Congress--which

[1]Ibid., p.111.

is invaluable to the American heritage. Today a great body of words and music, over 10,000 recordings, telling much about the American people, is available to the public at cost. Many of these recordings were made by John and Alan Lomax.[1]

American Ballads and Folksongs came out with a fine introduction by G. L. Kittredge. Needless to say, the collection was a success. From 1934 until 1948, when John Lomax died, the Lomaxes had been steadily collecting and editing the American folk song; much of their work was financed by the Carnegie Corporation and the Library of Congress. For a period of time John Avery Lomax served as honorary consultant and Curator of the Archive of American Folksong of the Library of Congress. The following is a listing of the Lomax folk song collections:

Cowboy Songs, 1910 (revised 1916, 1938, and 1945)
Songs of the Cowcamp and Cattle Trail, 1917 (a literary supplement to Cowboy Songs)
American Ballads and Folksongs, 1934
Negro Songs as Sung by Lead Belly, 1937
Our Singing Country, a Second Volume of American Ballads and Folksongs, 1941
Folksong, U.S.A., The 111 Best American Ballads, 1947

[1]The project is still being carried on. The following quotation is from the 1948 Combined Catalogue of Phonograph Records, issued by the Recording Laboratory, Division of Music, Library of Congress, Washington, D. C.:

> The Library of Congress coöperates with universities, colleges, scholarly foundations and other organizations in acquiring its records, making equipment available on loan to competent scholars and folklorists. Field trips are made possible through grants-in-aid from coöperating universities and institutions where the expenses are not borne by the individual scholar. Almost every region of the United States is represented in the Library's collection of field recordings, and encouragement is now being given to the establishment of archives in each state, in order that scholars may have locally available the materials of their own region. These regional archives are normally housed in the library collection of a state university.

The Lomaxes have found the American folk song to have so many themes, tunes, types, and styles that they hesitated to give definitions or to arrange in any classification other than a rough "functional" one. About the only restrictions held to by the Lomaxes in deciding whether a song is a folk song are "Do the songs and ballads prove to be current among the people and do they undergo change through oral transmission?"[1] It is interesting to note the arrangement or classifications for American Ballads and Folksongs:

Working on the Railroad	Songs of Childhood
The Levee Camp	Vaqueros of the Southwest
Songs from Southern Chain-gangs	Cowboy Songs
Negro Bad Men	Songs of the Overlanders
White Desperadoes	The Miner
Songs from the Mountains	The Shantyboy
Cocaine and Whiskey	The Erie Canal
The Blues	The Great Lakes
Creole Negroes	Sailors and Seafights
"Reels"	Wars and Soldiers
Minstrel Types	White Spirituals
Breakdowns and Play Parties	Negro Spirituals

The main purpose of this collection was to issue a work which contained the best examples of the most noteworthy types, words, and tunes of American folk songs. Many of the texts are composites of what seemed to the Lomaxes to be the most interesting stanzas.[2] This convention is permissible only in a work for popular taste, of course. The classification is broad, but at the same time it is fairly representative of the American folk song. The problem of what to include

[1]John A. and Alan Lomax, Our Singing Country, p.xvi.

[2]John A. and Alan Lomax, American Ballads and Folksongs, p.xxviii.

and what to omit is indeed a perplexing one for the compiler of a book of folk songs; the complete collection of American folk song would consist of thousands of pages.

The inclusion of some of the Creole and Texas-Spanish songs is important since they are noteworthy types which have been and are sung in the United States. For some of the songs the Lomaxes have included informative historical comments, but seldom do these comments contain the exact source of selections, unless, of course, they were taken from other published collections.

Much credit must go to Miss Mary Gresham, musician and teacher of Washington, D. C., who transcribed from aluminum and wax records, from manuscript and from actual singing, most of the songs into the final musical form--tune only--as they appear in this collection. She is especially adept at catching the spirit of the Negro folk song. Also, she must be congratulated for having set down the tunes in singable keys.

This collection, although not definitive, is one which has an excellent group of noteworthy types. George Lyman Kittredge has the following to say about American Ballads and Folksongs:

> ...There is something for every mood and for every intelligent taste. And the whole thing is intensely American and has been contrived by a man who knows what he is about and is in vital contact with the materials that he has so skilfully brought together.[1]

[1] Ibid., p.ix.

Americans and Their Songs

Compiled by Frank Luther

300 Texts
125 Texts with musical score

Harper Brothers, Publishers, 1942
Price, $2.25. 323 pages

Americans and Their Songs (1620-1900) is a collection of songs, some with the tunes, some without, selected by Frank Luther as the most widely sung or the most typical of the Americans who sing them. The songs are arranged in general chronological order determined by the year in which they were written, the year they were published, the period in which they became popular, and their association with a period or group, or with a famous person, place, or event in American history.[1]

In order that the reader of Americans and Their Songs would be sure to understand historical significances, Luther has, in addition to grouping the songs as indicated above, retold briefly the musical history of America. Although not done elaborately, this feature makes the collection a handy one to possess. Notes on many of the tunes and texts are incorporated in this historical data. All of the musical arrangements, simple in nature, were made by Luther himself, although the tunes and texts were gathered almost wholly from copyrighted sources, friends, or acquaintances. There are no variant tunes or texts printed, because the great bulk of songs are not in the folk song category, but are of a general nature.

[1]Frank Luther, Americans and Their Songs, p.297.

Although it is interesting, the collection is not exhaustive nor representative, nor is the method of classification adequate. It is a collection, however, which probably has sold well on the market because the average American no doubt feels that "Beautiful Dreamer", "Tenting Tonight on the Old Camp Ground", "Camptown Races", etc., are just as important in a collection of songs which Americans love and have sung as are "Barbara Allen", "Cowboy's Lament", and the "Boll Weevil Song".

The classification used by Luther is as follows:

In the Beginning
Early Books
Songs of the Revolution
1780-1824
Songs of the Southern Mountains
Early Spanish California Songs
1825-1835
Southern Sacred Songs
1835-1839
The Fabulous Forties
Songs of the Forty-Niners
The Fifties
Songs the Continental Vocalists Sang in 1855
The War Between the States
1865-1871
Songs of the Cattle Country
Spirituals
1872-1882
College Songs
1883-1890
The Gay Nineties
Bugle Calls the Soldiers Sang

American Sea Songs and Chanteys

Collected by Frank Shay

68 Texts
53 Tunes

W. W. Norton Co., 1948
Price, $5.00. 217 pages

The selections in this 1948 publication of American Sea Songs and Chanteys are taken in part from an earlier collection published in 1924. This earlier collection by Frank Shay was entitled Iron Men and Wooden Ships. For over 30 years Shay has been gathering sea songs aboard ship and in "shore traps"; therefore, he has been able to produce a collection

composed almost wholly of songs and chanteys which he himself has heard from the lips of sailors and seafaring men. With the exception of "Blow the Man Down" and "Lowlands", only one variant text is included for each selection. Although liberal with explanation about the songs and chanteys, Shay has made little attempt to inform the reader where or from whom the texts and tunes were obtained.[1] He does not infer, however, that he has chosen only representative examples. There is no comment regarding the treatment of the tunes as set by Christopher Thomas, and it is difficult to understand why tunes were not included for such well-known songs as "Dead Horse", and "Early in the Morning", more commonly known as "What Shall We Do with the Drunken Sailor?"

Significant, however, are songs which were taken from recordings found in the Archive of American Folksong of the Library of Congress.[2] Other than Folksong, U.S.A. by John and Alan Lomax, published in 1947, this is the first collection of folk songs examined by the writer where the fruits of the recorded folk music archives have been utilized. In his acknowledgment section, Shay recognizes his indebtedness to the Library and indicates that its services aided him considerably in solving some of his problems.

Not all of the songs and chanteys are truly American, as

[1]The custom for collectors of traditional lore is to note the name of the singer or reciter, place, and date.

[2]"Paddy Got Back", p.68; "The Bigler", p.105; "Little Mohee", p.195.

the title, American Sea Songs and Chanteys, would seem to indicate; a few smack of British or Continental origin, but Shay usually indicates this fact.

Shay divides the songs and chanteys into these four classifications: Chanteys, Forecastle Songs, Wardroom Ballads, and Miscellaneous Songs and Ballads.

It is interesting to note his comments regarding the chantey:

> ...The chantey, though English in origin, early became American in content. The New York packets, beginning in 1818 with the famous Black Ball Line, brought the chantey into efficient use. These ships sailed on schedule; that is, they left their ports on stated dates and tried to make the fastest passage possible. To achieve this end the ships and their crews had to be driven, full sail was carried day and night, through fair weather and foul. The old methods of securing prompt action from the crew--a foul oath, a blow of the fist, or a taste of the rope's end--could not be employed in the presence of polite passengers. The work song became the rule, and a really good chanteyman was worth four men in a watch. Dana says, in Two Years Before the Mast: "A song is as necessary to sailors as the drum and fife to a soldier. They must pull together as soldiers must step in time, and they can't pull in time, or pull with a will, without it. Many a time, when a thing goes heavy, one fellow yo-ho-ing a lively song, like 'Heave, to the Girls', 'Nancy, O', 'Jack Crosstree', 'Cheer'ly Men', has put life and strength into every arm."
>
> Roughly, the chanteys may be divided into three classes: capstan and windlass chanteys, used in catting or weighing anchor or hoisting sails; the halliard or long-drag chantey, used at top-sails and top-gallant sails; and the sheet, tack and bowline songs, known as short-drag chanteys. Others, such as walkaways, hand-over-hand and pumping chanteys were, as a rule, adaptations of other work songs and ballads.[1]

American Sea Songs and Chanteys is purely a popular approach to this type of traditional folk song. The liberal ex-

[1]Frank Shay, American Sea Songs and Chanteys, p.12.

planations for many of the selections add greatly to the aesthetic worth of the book, as do the 100 or more appropriate color wood-block illustrations; however, it is far from a definitive collection of American sea songs and chanteys.

Down-East Spirituals and Others

Collected by George Pullen Jackson

300 Texts
300 Tunes

J. J. Augustin, Publisher, 1943
Price, $5.50. 296 pages

In 1933 Dr. George Pullen Jackson published his first collection of folk spirituals, White Spirituals in the Southern Uplands. Four years later he produced Spiritual Folksongs of Early America. These collections, together with Down-East Spirituals and Others, represent about 550 songs which, according to Dr. Jackson, are the great bulk of extant white religious folk songs of this land.[1]

White and Negro Spirituals, Their Life Span and Kinship, another book published by Jackson, in 1943, is a scholarly work devoted to tracing 200 years of song-making and singing of religious folk songs among both the Negro and white races. The book is divided into two parts: the first is the history of religious folk song as white people sang it; the second part is devoted to the history of American religious folk song as the Negroes sang it.

The whole purpose of this book is to clear up many ques-

[1]George P. Jackson, Down-East Spirituals and Others, p.1.

tions concerning the Negro spiritual and to show conclusively that the Negro spiritual is a descendant of the white spiritual, an off-shoot of the camp meeting songs. To help prove his point, Jackson has included an impressive "tune comparative list", composed of 116 melodies of white people paired with the same number of Negro-sung variants. Although the texts often correspond, Jackson was concerned only with melodic relationships.[1] This book is carefully planned, and an excellent contribution to the study of a certain aspect of American folklore.

Jackson's method of collecting songs and spirituals is not the usual one; instead of gathering them from individual singers, he has searched old song books and attended rural group singings, compiling his material from these sources. He does believe, however, that there is a rich field yet untapped in the individually-sung religious folk song.[2]

In Down-East Spirituals only one text and one tune are included for each title, although the annotations and historical data with most selections are complete and comprehensive. Jackson indicates where variant tunes and texts may be found, shows the relationship to secular songs, and gives general information on the authors; these notes follow the song text rather than precede it, as is the custom of most compilers when including expository information.

Interestingly enough, religious texts set to well-known

[1]George P. Jackson, White and Negro Spirituals, p.146-227
[2]George P. Jackson, Down-East Spirituals and Others, p.1.

tunes are not uncommon. "Du Liegst mir im Herzen", "Foggy, Foggy Dew", "The Farmer in the Dell", and "Long, Long Ago" are a few examples found in the collection.

On the other hand, a considerable number of the texts set to folk tunes are credited to such famous hymn writers as Isaac Watts and John Wesley, and the poets Joseph Addison and William Cowper. In fact, about one-third of the song texts in this volume are attributed to known authors, and hence cannot be considered entirely as folk songs. According to Jackson ther have been very few changes in the reproductions of the texts and tunes from their original sources. A convenient table showing the modal nature of the tunes is to be fount in the introduction to Down-East Spirituals.

The classification of types is in three categories, determined by textual form and religious lyrical function: Religious Ballads, Folk-hymns, and Revival Spiritual Songs. The ballads, of which there are 60, are religious story-telling songs (carols) and songs of religious experience, exhortation, and farewell. All in this ballad group are intended for singing by individuals, not groups. The Folk-hymns are primarily songs of praise for religious gatherings and are especially suited for group singing. Jackson has included 152 of these Folk-hymns. The songs in the third category, Revival Spiritual Songs, are essentially exhortations or exultations with rather choppy texts, to be sung by a leading voice and interrupted by repetitious passages sung by the group. Jackson states that the classifying of some of the songs has not been easy, but the

three general divisions have seemed worth keeping.[1]

In the early days of Jackson's study of the spiritual folk song, he credited the Methodists with bringing many of these songs over from England; later, with the publication of Down-East Spirituals, he has the following to say:

> ...It was primarily among the Baptists that the folk-hymn-singing tradition came to western shores over 200 years ago; the Baptists spread the tradition first in the Northeast--New England, New York, New Jersey, and parts of Pennsylvania; they later brought the songs into the Southeast and what was then called the "Western Territory", where they became the song-tinder for the Great Revival of 1800, a movement which was to become so important in the subsequent development of the same tradition.
>
> The probability is that this song-tinder consisted of the old hymns, sung to the folk-tunes with which we find them associated later. But the folk-tunes part of this assumption is still technically unproved; for I have as yet been unable to find any appreciable number of folk-tunes in English or American religious song books before 1805.[2]

Although it has been possible in this study to examine and evaluate only two of Jackson's four publications dealing especially with the white religious folk song, a good idea of his total contribution is brought out vividly in the two books, Down-East Spirituals and Others and White and Negro Spirituals. The whole approach has been a scholarly one; the annotations and explanations of sources and derivations prove Jackson to be a sound folklore scholar.

The problem of deciding when a religious song is a "folk song" has been approached from three points of view, the text-

[1] Ibid., p.2.
[2] Ibid., p.4-5.

ual, the functional, and the modal. These points of view, when considered as a whole, make a reliable guide; however, when dealing with the one-third of the spirituals in this collection which have known authors, only the functional and modal tests must be applied in making the decision as to whether the religious song is a folk song.

The contention that the Negro spiritual is a copy of the white spiritual has many supporters; however, it is also believed by many authorities in the spiritual folk song field that not all of the important factors have been considered or studied carefully enough to justify the above claim. Various rhythmic schemes, the afro-American folk-genius, and the distinction between "imitation and re-assembling" are a few of these factors about which the controversy centers.[1]

The arguments presented by Jackson in his White and Negro Spirituals in favor of the Negro spiritual's being an offshoot of the white spiritual is indeed convincing. Jackson's background in both the white and Negro spiritual folk song field is adequate enough to make his decision on the matter an authoritative one. The chief importance of Jackson's collections for the problem at hand is that in three volumes there can be found the great bulk of extant (white) religious folk song in America.

[1]John W. Work, American Negro Songs and Spirituals, p.6-7.

American Negro Songs and Spirituals

Edited by John W. Work

230 Texts
230 Tunes

Crown Publishing Co., N.Y., 1940
Price, $3.50. 259 pages

Dr. John W. Work of Fisk University, Nashville, Tennessee, makes no statement in his introduction to American Negro Songs and Spirituals of his method of collecting and compiling the songs included in this work. In five introductory chapters headed Origins, The Spiritual, The Blues, Work Songs, and Social and Miscellaneous Songs, the editor gives an excellent discussion of the historical and musical aspects of the Negro folk song. Work believes wholeheartedly that the Negro has a heredity capable of creating his imperishable music, which Dr. George Pullen Jackson, Dr. Guy Johnson, Dr. Newman I. White and others say has been copied from the white man's music. This belief has special reference to the spiritual.[1]

The number of spirituals included greatly overbalances the number of other types of Negro folk song. Of the 230 songs all but 28 are spirituals. Only one variant text for each song is given. Work does include three versions of "John Henry", however. The music, with the exception of some of the work songs and social songs, is all simply arranged in four parts for voice. There are no piano or guitar accompaniments. It is presumed that Work arranged the music himself, although he does not indicate this fact.

[1]John W. Work, American Negro Songs and Spirituals, p.7.

American Negro Songs and Spirituals is not a wholly representative or exhaustive collection. Although Work has included one arrangement and one text from a large mass of textual and musical material, it must be admitted that the collection's chief value lies in its cultural appeal. Few interpretations to add to our knowledge of the Negro folk song can be obtained from the texts and music of this collection.

EXPLANATION OF THE STITH THOMPSON MOTIF-INDEX OF FOLK-LITERATURE

The Thompson motif-index is a method of classifying the narrative elements in folk tales, ballads, myths, fables, mediaeval romances, exempla, fabliaux, jest books, and local legends. In the Thompson index, literary form is of minor importance, for the index is not unlike that of the systems used in libraries; that is, it places together all which deal with the same subject. Care has been taken by Mr. Thompson to use all elements of folk-literature that in the past have been objects of special study, except superstitions, customs, religious beliefs, riddles, and proverbs, although these, too, are included when they happen to form an organic part of a narrative.[1] To have included these minor literary types would have doubled the size of the index, which now includes over 2,000 pages.

[1]Stith Thompson. "Motif-Index of Folk-Literature". Indiana University Studies, Volumes 19 and 20, p.1-9.

The principal subjects of the index are grouped under the following 23 main chapters, each labeled with a letter of the alphabet:[1]

A. Mythological motifs	M. Ordaining the future
B. Animals	N. Chance and fate
C. Tabu	P. Society
D. Magic	Q. Rewards and punishments
E. The dead	R. Captives and fugitives
F. Marvels	S. Unnatural cruelty
G. Ogres	T. Sex
H. Tests	U. Nature of life
J. The wise and the foolish	V. Religion
	W. Traits of character
K. Deceptions	X. Humor
L. Reversal of fortune	Z. Miscellaneous motifs

The organization within the chapters is as follows:

> Within the chapter the items are arranged in grand divisions, to each of which is assigned a hundred numbers, or some multiple of a hundred numbers. Thus B0-B99 concerns mythical animals; B100-B199, magic animals; B200-B299, animals with human qualities; etc.
>
> In a similar manner, within the grand division the arrangement is by tens or groups of tens. The first of these "tens" in a grand division treats the general idea of the grand division. Specific ideas are then taken up in the succeeding divisions. The last division in a grand division deals with miscellaneous material concerning the grand division.[2]

As can be noted, the scope of the classification is all-inclusive for narrative folk literature; however, Thompson in setting up this arrangement has not considered the folk lyric, which forms so great a part of the folk song field.

The ballad material which Thompson has included in his index is based largely on the notes in Child's English and

[1] The letters I, O, and Y are not used.

[2] Ibid., p.13. See appendix for general synopsis of the Motif-Index.

Scottish Ballads.[1] The classification in the present study will assist in determining whether the lyrical elements of the folk song can be as readily and conveniently classified as the narrative elements.

The present study includes classifying under the "tens" only. By referring to the detailed synopsis at the beginning of each chapter, the classifying becomes comparatively simple; however, the use of cross references is important, since the motif of a song may not appear to be quite the same to all people, or because there may be several minor motifs in the same song.

In his index, Thompson gives the source of each narrative included and a brief comment on its nature. This custom has not been followed in the present study; the title of the song and its source seemed sufficient, since the motif heading is self-explanatory for our purposes, and because the history of each individual ballad or song is already available in the bibliographical notes of the various collections studied.

The author, at Mr. Thompson's suggestion, has taken the liberty of adding several divisions where they appeared necessary. So many folk songs dealing with "parting lovers" and "parted lovers" were found that it seemed advisable to classify them in separate subheadings under T90, Love, Miscellaneous. Mr. Thompson throughout his index has left many subdivision numbers unused, for this express purpose.[2]

[1] Ibid., p.8.
[2] Ibid., p.17.

The use of 3"x5" filing cards is the most efficient method of tabulating and filing folk songs under this system. Cards for various collections may be filed and studied separately or arranged together in a master file. The latter system allowed the writer to arrange his 523 entries conveniently for typing.

Neither the Mexican and Negro sections of the Sandburg collection nor the four sections--hymns, nursery songs, jigs, and play party games--in Sharp have been made the subject of special classification, although such classification should be made by someone at some future time.

THE CLASSIFICATION OF 523 FOLK SONG TEXTS FROM THE COLLECTIONS OF LOMAX[1], SANDBURG[2], AND SHARP[3], AS THEY FALL INTO THE STITH THOMPSON MOTIF-INDEX OF FOLK-LITERATURE[4]

B. ANIMALS

B59 Miscellaneous service of helpful animals

c.r.[5] "Whoa Buck". Lomax, p.232; cf. T97, X700
c.r."Old Paint". Lomax, p.214; cf. T98

"Erie Canal". Sandburg, p.172

"Horse's Complaint". Sharp, No.160

B210 Speaking animals

"The Boll Weevil". Lomax, p.236; cf. B770, T90
"Mister Rabbit". Lomax, p.22
c.r."Leatherwing Bat". Lomax, p.18; cf. B770, T90

"Boll Weevil Song". Sandburg, p.8

"Three Ravens". Sharp, No.11
c.r."Young Hunting". Sharp, No.18; cf. S110

B330 Death of helpful animals

"Old Blue". Lomax, p.24; cf. V300

B340 Treatment of helpful animals--miscellaneous

"I Ride an Old Paint". Sandburg, p.13

[1]John A. and Alan Lomax, Folksong, U. S.A. New York: Duell, Sloan, and Pearce, 1947, p.3-377.

[2]Carl Sandburg, The American Songbag. New York: Harcourt, Brace and Co., 1927, p.3-466.

[3]Cecil J. Sharp, English Folksongs from the Southern Appalachians. London: Oxford University Press, 1932, Vol.I, p.1-410; Vol.II, p.3-383.

[4]See appendix for general synopsis.

[5]The letters c.r. preceding the title indicate a cross reference; i.e., the primary motif of this text is under another heading; its being placed here means that this is a secondary motif of the text. (The primary motif and other secondary motifs are given after the page number or after the song number in the case of Sharp's two-volume collection.)

B770 Other fanciful traits of animals

"Leatherwing Bat". Lomax, p.18; cf. T90, B210

B800 Miscellaneous animal motifs

"All the Pretty Little Horses". Lomax, p.14
"Buckeye Jim". Lomax, p.12
"Crawdad Song". Lomax, p.107; cf. J710
"Go Tell Aunt Nancy". Lomax, p.16
"The Grey Goose". Lomax, p.20; cf. X900
"Groundhog". Lomax, p.26; cf. C500
c.r."Skip to My Lou". Lomax, p.98; cf. X500

"Hoosen Johnny". Sandburg, p.164
"The Old Grey Mare". Sandburg, p.102
"Poor Kitty Popcorn". Sandburg, p.431
c.r."Goin' Down to Town". Sandburg, p.145; cf. X900

E. THE DEAD

E210 Dead lover's malevolent return

"The Noble Man". Sharp, No.136; cf. T80
"Susannah Clargy". Sharp, No.185

E220 Dead relative's malevolent return

"The Cruel Mother". Sharp, No.10

E230 Return from the dead to inflict punishment

"The Wife of Usher's Well". Sharp, No.22; cf. W110

E310 Dead lover's friendly return

c.r."The Cruel Ship's Carpenter". Sharp, No.49;
cf. K810
c.r."Fair Margaret and Sweet William". Sharp, No.20;
cf. T80
c.r."Pretty Nancy of Yarmouth". Sharp, No.63; cf. T80
c.r."The Shooting of His Dear". Sharp, No.50; cf. N330
c.r."The Suffolk Miracle". Sharp, No.37; cf. T80

E480 Abode of the dead

"The Hearse Song". Sandburg, p.444

F. MARVELS

F1010 Other extraordinary events

c.r."The Farmer's Curst Wife". Sharp, No.40; cf. T250

H. TESTS

H80 Identification by token

"A Pretty Fair Maid". Sandburg, p.68

"The Broken Token". Sharp, No.98; cf. H360
"William Hall". Sharp, No.171
"The Silk Merchant's Daughter". Sharp, No.64

H310 Suitor Test

"Harm Link". Sharp, No.182
c.r."The Bailiff's Daughter". Sharp, No.30; cf. T30
c.r."The Green Bed". Sharp, No.58; cf. J480
c.r."The Bold Lieutenant". Sharp, No.66; cf. H1400
c.r."Polly Oliver". Sharp, No.54; cf. T30

H360 Bride test

c.r."Jackson". Sandburg, p.430

"George Reilly". Sharp, No.82
"The Keys to Heaven". Sharp, No.92; cf. T50
"Johnny German". Sharp, No.181
c.r."The Broken Token". Sharp, No.98; cf. H80

H530 Riddles

"The Riddle Song". Sharp, No.144

H580 Enigmatic statements

"Nottamun Town". Sharp, No.191

H1010 Impossible tasks

"The Elfin Knight". Sharp, No.1; cf. M200

H1400 Fear tests

"The Bold Lieutenant". Sharp, No.66; cf. H310

H1540 Contest of endurance

c.r."John Henry". Lomax, p.258; cf. Z200

c.r."John Henry". Sandburg, p.24; cf. Z200
c.r."Morrisey and the Russian Sailor". Sandburg, p.398; cf. Z200

H1550 Tests of character

"The Miller's Will". Sharp, No.161

J. THE WISE AND THE FOOLISH

J80 Wisdom (knowledge) taught by parable

"When Adam Was Created". Sharp, No.193; cf. V300

J210 Choice between evils

c.r."Rye Whiskey". Lomax, p.218; cf. U160, T280

"Shovellin' Iron Ore". Sandburg, p.183

J230 Choices: real and apparent values

"Home on the Range". Lomax, p.212

"The Dreary Black Hills". Sandburg, p.264
"Son of a Gambolier". Sandburg, p.44
"Driving Saw-Logs on the Flover". Sandburg, p.396

c.r."Mermaid". Sharp, No.42; cf. N380

J320 Present values preferred to future

"Kentucky Moonshiner". Sandburg, p.142

"Seven Long Years". Sharp, No.102; cf. T100
c.r."Way Down in Ohio". Sharp, No.198; cf. T50

J410 Associates--equals and unequals

"Jackson". Sandburg, p.430; cf. H360

"Billy Grimes". Sharp, No.176
"John of Hazelgreen". Sharp, No.43

J440 Choice of associates: young and old

"Negro Reel". Sandburg, p.134

"My Mother Bid Me". Sharp, No.108

J480 Choice of associates: other choices

"The Texian Boys". Lomax, p.44; cf. X760
c.r."Lolly-Too-Dum". Lomax, p.46; cf. T100
c.r."When I Was Single". Lomax, p.50. cf.280, X700
c.r."The Sporting Bachelors". Lomax, p.52; cf. T280
c.r."Come All You Fair and Tender Ladies". Lomax, p.58; cf. T70, K1210
c.r."Old Smoky". Lomax, p.60; cf. K1210, T70
c.r."The Lumberman in Town". Lomax, p.172; cf. U0

"Kansas Boys". Sandburg, P.129
"Rosie Nell". Sandburg, p.115
"Kind Miss". Sandburg, p.144
"The Roving Gambler". Sandburg, p.312; cf. N0
"Common Gill". Sandburg, p.62; cf. X700

"Come All You Young and Handsome Girls". Sharp, No. 103; cf. K1210
"Come My Little Roving Sailor". Sharp, No.205
"Courting Case". Sharp, No.177
"The Single Girl", Sharp, No.86
"The Saucy Sailor". Sharp, No.168
"Married and Single Life". Sharp, No.73; cf. T250
"If You Want to Go A-Courting". Sharp, No.75; cf. T250
"The Green Bed". Sharp, No.58; cf. H310
c.r."Lord Thomas and Fair Ellinor". Sharp, No.19; cf. T80
c.r."Gypsy Laddie". Sharp, No.33; cf. T230
c.r."Good Morning My Pretty Little Miss". Sharp, No.107; cf. K1210
c.r."Come All You Fair and Tender Ladies". Sharp, No.118; cf. K1210
c.r."The Cuckoo". Sharp, No.140; cf. K1210
c.r."Loving Nancy". Sharp, No.163; cf. K1210
c.r."When Boys Go A-Courting". Sharp, No.153; cf. T50
c.r."Green Briar Shore". Sharp, No.142; cf. T90
c.r."Rain and Snow". Sharp, No.116; cf. T250

J700 Forethought for provision for life (general)

"Times Gettin' Hard, Boys". Sandburg, p.242
"Leave Her, Bullies, Leave Her". Sandburg, p.412

"Come All Ye Southern Soldiers". Sharp, No.179

J710 Forethought of provision for life (food)

c.r."Crawdad Song". Lomax, p.106; cf. B800
c.r."Once More A-Lumbering Go". Lomax, p.166; cf. P460

"Crow-fish Man". Sharp, No.199

J890 Consolation in misfortune

"Sweet Thing". Lomax, p.106; cf. U0
"Soon One Mornin'". Lomax, p.358; cf. V300

c.r."St. James Hospital". Sharp, No.131; cf. K2290

J1110 Clever persons

"My Billy Boy". Sharp, No.89; cf. T50

J1250 Clever Verbal Retorts (general)

"In the Days of Old Rameses". Sandburg, p.202

"Whistle, Daughter, Whistle". Sharp, No.134; cf. X700
"False Knight on the Road". Sharp, No.2

J2450 Literal fools

"Hayseed". Sandburg, p.50
"Willie The Weeper". Sandburg, p.204

J2500 Foolish extremes

"Drunkard's Doom". Sandburg, p.104; cf. S10

K. DECEPTIONS

K100 Deceptive bargains

"Poor Omie". Sharp, No.123; cf. S110

K420 Thief loses his goods or is detected

"Down, Down, Derry Down". Sandburg, p.118

K550 Escape by false plea

"Pretty Polly". Sandburg, p.60; cf. S110

"Lady Isabel and the Elf Knight". Sharp, No.3

K750 Capture by decoy

"The Three Butchers". Sharp, No.60; cf. S110

K770 Other deceptive captures

"Lily of the West". Sharp, No.148; cf. T80

K810 Fatal deception into trickster's power

"Pretty Polly". Lomax, p.304; cf. S110
c.r."Jesse James". Lomax, p.206; cf. K2290, S110
c.r."Sam Bass". Lomax, p.284; cf. K2290, S110

c.r."Jesse James". Sandburg, p.420; cf. S110, K2290
c.r."Sam Bass". Sandburg, p.422; cf. S110, K2290

"The Golden Vanity". Sharp, No.41
"Cruel Ship's Carpenter". Sharp, No.49; cf. S110, B320

K890 Dupe tricked into killing himself

"The Rich Old Lady". Sharp, No.55

K930 Treacherous murder of enemy's children or charges

"Lamkin". Sharp, No.27; cf. S110

K1200 Deception into humiliating position

"Almost Done". Lomax, p.324; cf. HO
"Careless Love". Lomax, p.64; cf. K1210, T400
"Dink's Song". Lomax, p.66; cf. K1210, T400
c.r."Paddy Works on the Erie". Lomax, p.270; cf. P460
c.r."The Sporting Bachelors". Lomax, p.52; cf. T280
c.r."The State of Arkansas". Lomax, p.240; cf. U10
c.r."When I Was Single". Lomax, p.48; cf. T280

"Careless Love". Sandburg, p.21; cf. K1210
"The Tenderfoot". Sandburg, p.274
c.r."A Brisk Young Lover". Sharp, No.101; cf. T80

K1210 Humiliated or baffled lovers

c.r."Careless Love". Lomax, p.64; cf. K1200, T400
c.r."Come All You Fair and Tender Ladies". Lomax, p.58; cf. T70, J480
c.r."Darlin' Corey". Lomax, p.310; cf. K2290
c.r."Dink's Song". Lomax, p.66; cf. K1200, T400
c.r."Down In the Valley". Lomax, p.62; cf. T70
c.r."Old Smokey". Lomax, p.60; cf. T70

"Midnight Train". Sandburg, p.325
"Lonesome Road". Sandburg, p.322; cf. T70
"Fond Affection". Sandburg, p.323; cf. T70
"Red River Valley". Sandburg, p.130; cf. T70
"C.C.Rider". Sandburg, p.246
"O My Honey, Take Me Back". Sandburg, p.239
"Great Gawd, I'm Feelin' Bad". Sandburg, p.238
"I Met Her In The Garden Where the Praties Grow". Sandburg, p.463
"Flat River Girl". Sandburg, p.392
"Hangman". Sandburg, p.385
"Go 'Way F'om Mah Window". Sandburg, p.377
c.r."Midnight Special". Sandburg, p.26; cf. T97
c.r."Po' Boy". Sandburg, p.32; cf. K2290
c.r."Trail to Mexico". Sandburg, p.285; cf. T70
c.r."I'm Sad and I'm Lonely". Sandburg, p.243; cf.T70
c.r."Careless Love". Sandburg, p.21; cf. K1200

"My Parents Treated Me Tenderly". Sharp, No.96
"The False Young Man". Sharp, No.94
"I'm Going to Georgia". Sharp, No.78
"The Dear Companion". Sharp, No.111
"Good Morning, My Pretty Little Miss". Sharp, No.107; cf. J480
"Soldier, Won't You Marry Me?". Sharp, No.90; cf. T50
"Rocky Mountain Top". Sharp, No.112
"Tarry Trousers". Sharp, No.133
"The Wagoner's Lad". Sharp, No.117; cf. T70
"Early, Early in the Spring". Sharp, No.125
"Come All You Fair and Tender Ladies". Sharp, No.118; cf. J480
"The Cuckoo". Sharp, No.140; cf. J480
"The Rebel Soldier". Sharp, No.157
"Green Grows the Laurel". Sharp, No.156
"Loving Nancy". Sharp, No.163; cf. J480
"In Old Virginny". Sharp, No.167
"The Irish Girl". Sharp, No.180
"True Love From the Eastern Shore". Sharp, No.187
"Every Night When the Sun Goes In". Sharp, No.189; cf. T400
c.r."Come All You Young and Handsome Girls". Sharp, No.103; cf. J480
c.r."The Awful Wedding". Sharp, No.105; cf. T80
c.r."Awake, Awake". Sharp, No.57; cf. T98

K1500 Deception connected with adultery

"The House Carpenter". Sandburg, p.66

"Fair Annie". Sharp, No.16
"The Daemon Lover". Sharp, No.35
c.r."Little Musgrove and Lady Barnard". Sharp, No.23; cf. T230

K1550 Husbands outwit adulteress

"Our Goodman". Sharp, No.38
"Boatsman and the Chest". Sharp, No.52

K1810 Deception by disguise

"Sully and Her Lover". Sharp, No.155

K2210 Treacherous relatives

"The Two Sisters". Sharp, No.5; cf. S110, T80
"The Cruel Brother". Sharp, No.6; cf. K100, S110
"The Two Brothers". Sharp, No.12; cf. S110
"Edward". Sharp, No.8; cf. S110
"Lady Maisry". Sharp, No.17; cf. T400, S110
"Seaport Town". Sharp, No.48; cf. S110, P250

K2240 Treacherous officers and tradesmen

"The Buffalo Skinners". Lomax, p.174; cf. S110
c.r."The Durant Jail". Lomax, p.316; cf. RO, K2290
c.r."Ain' No Mo' Cane on dis Brazos". Lomax, p.320;
cf. U10, RO

"The Buffalo Skinners". Sandburg, p.272; cf. S110

K2290 Other villains and traitors

"Darlin' Cory". Lomax, p.310; cf. K1210
"Fo' Laz'us". Lomax, p.308; cf. Z200
"Blue Mountain Lake". Lomax, p.168; cf. P460
"John Hardy". Lomax, p.306; cf. S110
"Sam Bass". Lomax, p.298; cf. S110, K810
"Jesse James". Lomax, p.296; cf. K810, S110
c.r."The Durant Jail". Lomax, p.316; cf. RO, K2240

"I Went Down to the Depot". Sandburg, p.374
"Railroad Bill". Sandburg, p.384
"Jesse James". Sandburg, p.420; cf. K810, S110
"Sam Bass". Sandburg, p.422; cf. S110, K810
"Fo' Boy". Sandburg, p.32; cf. K1210
"Brady". Sandburg, p.198; cf. 110
c.r."Jim Fisk". Sandburg, p.416; cf. U60

"Brennan on the Moor". Sharp, No.135; cf. Q200
"Saint James Hospital". Sharp, No.131; cf. J890

L. REVERSAL OF FORTUNE

L310 Weak overcomes strong in conflict

"Battle of Shiloh". Sharp, No.136; cf. Z200

M. ORDAINING THE FUTURE

M90 Judgments and decrees

"Go Down, Moses". Lomax, p.372; cf. V200

"Ha, Ha, Ha". Sharp, No.150

M130 Vows concerning sex

"Young Beichan". Sharp, No.13

M200 Bargains and promises

c.r."Bold Privateer". Sharp, No.138; cf. T98
c.r."The Elfin Knight". Sharp, No.1; cf. M1010

M250 Promises connected with death

"Old Paint". Lomax, p.216; cf. B59
"Bury Me Not on the Lone Prairie". Lomax, p.208
c.r."The Streets of Laredo". Lomax, p.206; cf. U160

"The Dying Hogger". Sandburg, p.186
"Zek'l Weep". Sandburg, p.450
"I Know Moonlight". Sandburg, p.451; cf. V300

M310 Favorable prophecies

"O Freedom". Lomax, p.370; cf. V300

"El-A-Noy". Sandburg, p.162

N. CHANCE AND FATE

N90 Wagers and gambling: miscellaneous

c.r."I Don't Want to be a Gambler". Sandburg, p.465

N120 Determination of luck or fate

"Lonesome Prairie". Sharp, No.169
"Sunny South". Sharp, No.186

N140 The nature of luck and fate

"900 Miles". Lomax, p.254; cf. T97

"There's Many a Man Killed on the Railroad". Sandburg, p.371
"Blow the Man Down". Sandburg, p.404
"I Catch-a da Plenty of Feesh". Sandburg, p.409
"Dakota Land". Sandburg, p.280
"As I Walked Out on the Streets of Laredo". Sandburg, p.263

"Portland County Jail". Sandburg, p.214
"We Are Four Bums". Sandburg, p.192
"ARU". Sandburg, p.190
c.r."Hallelujah, I'm a Bum". Sandburg, p.184; cf. U10

"The Death of Queen Jane". Sharp, No.32; cf. Z200
"Harding's Defeat". Sharp, No.204
c.r."Waterloo". Sharp, No.139; cf. Z200

N300 Accidental separations

"Babes in the Wood". Sharp, No.47

N330 Unlucky killing or death

"Springfield Mountain". Lomax, p.28; cf. T80

"When the Work's All Done This Fall". Sandburg, p.260
"On The Charlie So Long". Sandburg, p.65

"The Lost Babe". Sharp, No.129
"Springfield Mountain". Sharp, No.132
"Niagara Falls". Sharp, No.166
"Shooting of His Dear". Sharp, No.50; cf. E320

N380 Unlucky accidents

"Rock About My Saro Jane". Lomax, p.151
c.r."Jam on Gerry's Rock". Lomax, p.170; cf. Z200

"Mama Have You Heard the News". Sandburg, p.368
"James Whaland". Sandburg, p.389
"The Ship That Never Returned". Sandburg, p.147
"De Titanic". Sandburg, p.254
c.r."Frozen Girl". Sandburg, p.58; cf. T80

"The Mermaid". Sharp, No.42; cf. J230

N530 Discovery of treasure

"Sacramento". Lomax, p.140

"The Banks of Sacramento". Sandburg, p.112
"California". Sandburg, p.110

P. SOCIETY

P250 Brothers and sisters

c.r."Seaport Town". Sharp, No.48; cf. K2210

P460 Other trades and professions

"Down, Down, Down". Lomax, p.88; cf. U60

"The Old Settler's Song". Lomax, p.184
"Once More A-Lumb'ring Go". Lomax, p.166; cf. J710
"The Bigler". Lomax, p.149
"Blow, Ye Winds in the Morning". Lomax, p.144
"Paddy Works on the Erie". Lomax, p.270; cf. K1200
"Pick a Bale of Cotton". Lomax, p.234
"The Old Chisholm Trail". Lomax, p.200; cf. X500
"Git Along, Little Dogies". Lomax, p.204
c.r."Casey Jones". Lomax, p.264; cf. Z200
c.r."John Henry". Lomax, p.258; cf. Z200
c.r."Blue Mountain Lake". Lomax, p.168; cf. K2290
c.r."Days of 49". Lomax, p.130; cf. W110
c.r."The Cowboy's Dream". Lomax, p.210; cf. V300

"Lone Star Trail". Sandburg, p.266
"My Old Hammah". Sandburg, p.485
"The Hog-Eye Man". Sandburg, p.410
"The Shanty Man's Life". Sandburg, p.390
"Don' Let Yo' Watch Run Down". Sandburg, p.370
"Whoopee, Ti Yi Yo, Git Along, Little Dogies". Sandburg, p.268
"The Kinkaiders". Sandburg, p.278
"I Don't Like No Railroad Man". Sandburg, p.326
"Poor Paddy Works on the Railroad". Sandburg, p.356
c.r."Wizzard Oil". Sandburg, p.52; cf. X500
c.r."The Farmer". Sandburg, p.282; cf. U0
c.r."Casey Jones". Sandburg, p.366; cf. Z200

P600 Customs

"The Dead Horse". Sandburg, p.406

P700 Society: miscellaneous

"When Poor Mary Came Wandering Home". Sandburg, p.466

Q. REWARDS AND PUNISHMENTS

Q10 Deeds rewarded

"Jerry, Go an' 'Ile That Car". Sandburg, p.360
"If I Die a Railroad Man". Sandburg, p.362

Q210 Crimes punished

c.r."Tom Dooley". Lomax, p.300; cf. S110

"Yonder Comes the High Sherriff". Sandburg, p.213
"Seven Long Years in the State Prison". Sandburg, p.218
"Coon Can". Sandburg, p.310; cf. S110

"Geordie". Sharp, No.34; cf. W110
c.r."Brennan on the Moor". Sharp, No.135; cf. K2290
c.r."Edwin in the Lowlands". Sharp, No.56; cf. S110

Q410 Capital punishment

"John Hardy". Sharp, No.87

R. CAPTIVES AND FUGITIVES

R0 Captivity

"Another Man Done Gone". Lomax, p.326
"The Durant Jail". Lomax, p.316; cf. K2290, K2240
"The Midnight Special". Lomax, p.318; cf. T97, K1210
"Take This Hammer". Lomax, p.322
c.r."Ain' No Mo' Cane on dis Brazos". Lomax, p.320; cf. K2240, U10
c.r."Almost Done". Lomax, p.324; cf. K1200
c.r."Goin' Down the Road Feelin' Bad". Lomax, p.242; cf. U10

"All Night Long". Sandburg, p.448

R110 Rescue of captive

"Maid Freed from the Gallows". Sandburg, p.72; cf.S10

"Johnie Scot". Sharp, No.29; cf. T400
"Maid Freed from the Gallows". Sharp, No.28; cf. S10

R130 Rescue of lost persons

"The Silk Merchant's Daughter". Sharp. No.64; cf. H80

S. UNNATURAL CRUALTY

S10 Cruel parents

c.r."Drunkard's Doom". Sandburg, p,104; cf. J2500
c.r."Go Bring Me Back My Blue Eyed Boy". Sandburg, p.324; cf. X700, T80
c.r."Maid Freed From the Gallows". Sandburg, p.72; cf. R110

"The Lady and the Dragoon". Sharp, No.51; cf. Z200
c.r."Awake, Awake". Sharp, No.57; cf. T98
c.r."Jack Went A-Sailing". Sharp, No.65; cf. T50
c.r."Maid Freed from the Gallows". Sharp, No.28; cf. R110
c.r."The Suffolk Miracle". Sharp, No.37; cf. T80

S70 Other cruel relatives

"The Banks of Sweet Dundee". Sharp, No.67; cf. T80, S110

S110 Murder

"Down in the Willow Garden". Lomax, p.302; cf. T80
"Tom Dooley". Lomax, p.300; cf. Q210
c.r."The Buffalo Skinners". Lomax, p.174; cf. K2240
c.r."Frankie and Albert". Lomax, p.312; cf. T70
c.r."Jesse James". Lomax, p.296; cf. K810, K2290
c.r."John Hardy". Lomax, p.306; cf. K2290
c.r."Pretty Polly". Lomax, p.304; cf. K810
c.r."Sam Bass". Lomax, p.298; cf. K810

"Alice B.". Sandburg, p.28
"Dis Mornin', Dis Evenin', So Soon". Sandburg, p.19
"Little Scotchee". Sandburg, p.64
c.r."Abdul, the Bulbul Ameer". Sandburg, p.344; cf. X500
c.r."Brady". Sandburg, p.198; cf. K2290
c.r."The Buffalo Skinners". Sandburg, p.272; cf. K2240
c.r."Coon Can". Sandburg, p.310; cf. Q210
c.r."Frankie and Johnny". Sandburg, p.76; cf. T70
c.r."Pretty Polly". Sandburg, p.60; cf. K550

"The Cruel Mother". Sharp, No.10
"Edwin in the Lowlands Low". Sharp, No.56; cf. T80, Q210
"Handsome Sally". Sharp, No.120; cf. T80
"Lord Randal". Sharp, No.7
"The Miller's Apprentice". Sharp, No.71
"Poor Omie". Sharp, No.123; cf. K100
"Sir Hugh". Sharp, No.31
"Wild Bill Jones". Sharp, No.99; cf. T80
"Young Hunting". Sharp, No.18; cf. T400, B210
c.r."The Banks of Sweet Dundee". Sharp, No.67; cf. S70, T80
c.r."The Brown Girl". Sharp, No.44; cf. T70
c.r."The Golden Vanity". Sharp, No.41; cf. K810
c.r."Lamkin". Sharp, No.27; cf. K930
c.r."The Three Butchers". Sharp, No.60; cf. K750
c.r."Seaport Town". Sharp, No.48; cf. K2210

I. SEX

T30 Lovers' meeting

"The Bailiff's Daughter of Islington". Sharp, No.30; cf. H310
"Polly Oliver". Sharp, No.54; cf. T50, H310
c.r."John of Hazelgreen". Sharp, No.43; cf. J410

T50 Wooing

"Jenny Jenkings". Lomax, p.54; cf. X760
"When You Go A-Courting". Lomax, p.42; cf. X760

c.r."Black Eyed Susie". Lomax, p.96; cf. X760
c.r."Cindy". Lomax, p.94; cf. X700

"Heave Away". Sandburg, p.407
"I Dreamed Last Night of My True Love". Sandburg, p.147
"One Morning In May". Sandburg, p.136
"Somebody". Sandburg, p.464
c.r."Kind Miss". Sandburg, p.144; cf. J480
c.r."Mister Frog Went A-Courting". Sandburg, p.143; cf. X900

"The Clothier". Sharp, No.70; cf. X700
"The Councillor's Daughter". Sharp, No.68; cf. X700
"The Deaf Woman's Courtship". Sharp, No.178
"The Golden Glove". Sharp, No.62; cf. X700
"Green Bushes". Sharp, No.126
"Jack Went A-Sailing". Sharp, No.65
"Monday Was My Courting Day". Sharp, No.202
"The Nightingale". Sharp, No.145; cf. T90
"The Simple Plowboy". Sharp, No.59
"The Slighted Soldier". Sharp, No.175
"When Boys Go A-Courting". Sharp, No.153; cf. J480
"'Way Down Ohio". Sharp, No.198
c.r."Come, My Little Roving Sailor". Sharp, No.205; cf. J480
c.r."The Courting Case". Sharp, No.177; cf. J480
c.r."The Keys of Heaven". Sharp, No. 92; cf. H360
c.r."My Billy Boy". Sharp, No.89; cf. J1110
c.r."Polly Oliver". Sharp, No.54; cf. T30
c.r."Soldier, Won't You Marry Me?" Sharp, No.90; cf. K1210
c.r."The Trooper and the Maid". Sharp, No.45; cf.T400

T70 Scorned lover

"Come All You Fair and Tender Ladies". Lomax, p.58; cf. J480, K1210
"Down In The Valley". Lomax, p.62; cf. K1210
"Frankie and Albert". Lomax, p.312; cf. S110
"Old Smoky". Lomax, p.60; cf. J480, K1210

"Down in the Valley". Sandburg, p.48
"Frankie and Johnny"(5 versions). Sandburg, pp.76-84; cf. S110
"Got Dem Blues". Sandburg, p.232
"I'm Sad and I'm Lonely". Sandburg, p.243; cf. K1210
"London City". Sandburg, p.324; cf. T80
"O Bury Me Beneath the Willow". Sandburg, p.314; cf. T80
"Ten Thousand Miles Away from Home". Sandburg, p.456
"Trail to Mexico". Sandburg, p.285; cf. K1210
"The Wide Mizzoura". Sandburg, p.408
c.r."The Red River Valley". Sandburg, p.130; cf. K1210

"The Brown Girl". Sharp, No.44; cf. S110
"The Grey Cock". Sharp, No.36
"Ibby Damsel". Sharp, No.119
"Pretty Peggy O". Sharp, No.95
"Oretty Saro". Sharp, No.76
"Rejected Lover". Sharp, No.109
c.r."The Wagoner's Lad". Sharp, No.117; cf. K1210

T80 Tragic love

"Shorty George". Lomax, p.70; cf. T97
c.r."Down in the Willow Garden". Lomax, p.302; cf. S110
c.r."Springfield Mountain". Lomax, p.28; cf. N300

"Barbara Allen". Sandburg, p.57
"Brown Girl" or "Fair Eleanor". Sandburg, p.156
"Frozen Girl". Sandburg, p.58; cf. N380
"Go Bring Me Back My Blue Eyed Boy". Sandburg, p.324; cf. X700, S10
"Liza in the Summer Time", Sandburg, p.308
"Lord Lovel". Sandburg, p.70
"Those Gambler's Blues". Sandburg, p.228
c.r."London City". Sandburg, p.324; cf. T70
c.r."O Bury Me Beneath the Willow". Sandburg, p.314; cf. T70
c.r."The Weaver". Sandburg, p.460; cf. P400

"The Awful Wedding". Sharp, No.105; cf. K1210
"Barbara Allen". Sharp, No.24
"Betsy". Sharp, No.74
"The Brisk Young Lover". Sharp, No.101; cf. K1200
"Earl Brand". Sharp, No.4
"Fair Margaret and Sweet William". Sharp, No.20; cf. S320
"Farewell, Dear Rosanna". Sharp, No.172
"Giles Collins". Sharp. No.25
"Johnny Doyle". Sharp, No.83
"Lord Lovel". Sharp, No.21
"Lord Thomas and Fair Ellinor". Sharp, No.19; cf. J480
"Lover's Lament". Sharp, No.110
"Macafee's Confession" or "Harry Gray". Sharp, No.79
"Pretty Nancy of Yarmouth". Sharp, No.63
"Samuel Young". Sharp, No.192
"The Sheffield Apprentice". Sharp, No.97; cf. T90
"The Silver Dagger". Sharp, No.165
"The Suffolk Miracle". Sharp, No.37
"Sweet William". Sharp, No.106
"William and Nancy". Sharp, No.81
"William Taylor". Sharp, No.61
c.r."The Banks of Sweet Dundee". Sharp, No.67; cf. S70
c.r."Edwin in the Lowlands". Sharp, No.56; cf. S110, Q210
c.r."Handsome Sally". Sharp, No.120; cf. S110
c.r."Lily of the West". Sharp, No.148; cf. K770

"Locks and Bolts". Sharp, No.80; cf. T90
"Loving Reilly". Sharp, No.104; cf. T90
"Noble Man". Sharp, No.126; cf. B210
"The Shooting of His Dear". Sharp, No.50; cf. B330
"Wild Bill Jones". Sharp, No.99; cf. S110

T90 Lover: miscellaneous

"Easy Rider". Lomax, p.68; cf. T400
c.r."Leatherwing Bat". Lomax, p.18; cf. B770, B210

"The Colorado Trail". Sandburg, p.462
"My Pretty Little Pink". Sandburg, p.166
"When I Was Young and Foolish". Sandburg, p.219; cf. T400
"Who's the Pretty Girl Milking the Cow?". Sandburg, p.40
c.r."I Got a Gal at the Head of the Holler". Sandburg, p.320; cf. X760

"The Blind Beggar's Daughter". Sharp, No.46
"Caroline of Edinboro Town". Sharp, No.69
"Green Brian Shore". Sharp, No.142; cf. J480
"Locks and Bolts". Sharp, No.80; cf. T80
"Loving Reilly". Sharp, No.104; cf. T80
"Virginian Lover". Sharp, No.124
c.r."The Nightingale". Sharp, No.145; cf. T50
c.r."The Sheffield Apprentice". Sharp, No.97; cf. T80

T97 Parted lovers

"Black Is the Color". Lomax, p.56
"O, Lula!". Lomax, p.272
"Whoa, Buck". Lomax, p.232; cf. B59, X700
c.r."The Midnight Special". Lomax, p.318; cf. R0
c.r."Shorty George". Lomax, p.70; cf. I80
c.r."900 Miles". Lomax, p.254; cf. N140

"De Blues Ain' Nothin'". Sandburg, p.234
"Joe Turner". Sandburg, p.241
"The Midnight Special". Sandburg, p.26; cf. K1210
"She Said the Same to Me". Sandburg, p.38
"Ten Thousand Miles". Sandburg, p.100
"Waillie, Waillie". Sandburg, p.16
"When the Curtains of Night are Pinned Back". Sandburg, p.259

"Barbara Buck". Sharp, No.196
"Betty Anne". Sharp, No.83
"Black Is the Color". Sharp, No.85
"Boney's Defeat". Sharp, No.173
"Lonesome Grove". Sharp, No.147
"The Lowlands of Holland". Sharp, No.26
"My Dearest Dear". Sharp, No.77
"On A Cold Winter's Morning". Sharp, No.146

"Putnan's Hill". Sharp, No.93
"Swannanoa Town". Sharp, No.91

T98 Parting lovers[1]

"Old Paint". Lomax, p.214; cf. B59
"Red River Valley". Lomax, p.220
"Shenandoah". Lomax, p.138

"Been in the Pen So Long". Sandburg, p.220
"He's Gone Away". Sandburg, p.3
"Lover's Lament". Sandburg, p.127
"Moonlight". Sandburg, p.216
"Who Will Shoe Your Pretty Little Foot". Sandburg, p.98

"Awake, Awake". Sharp, No.57; cf. K1210
"The Bold Privateer". Sharp, No.138; cf. M200
"Hicks's Farewell". Sharp, No.122; cf. V300
"I Love My Love". Sharp, No.190
"True Lover's Farewell". Sharp, No.114
"Warfare Is Raging". Sharp, No.113
"William and Polly". Sharp, No.121

T100 Marriage

"Lolly-Too-Dum". Lomax, p.46; cf. J480

"Devilish Mary". Sharp, No.149
"I'm Going To Get Married Next Sunday". Sharp, No.143
"I Must and I Will Get Married". Sharp, No.128
c.r."Foggy, Foggy Dew". Sharp, No.137; cf. T400
c.r."Seven Long Years". Sharp, No.102; cf. J320

T230 Faithlessness in marriage

"Gypsy Laddie". Sharp, No.33
"Little Musgrove and Lady Barnard". Sharp, No.23;
cf. T400, K1500

T250 Characteristics of wives and husbands

"The Drummer and His Wife". Sharp, No.188; cf. X700
"The Farmer's Curst Wife". Sharp, No.40; cf. F1010
"The Holly Twig". Sharp, No.53
"Rain and Snow". Sharp, No.116; cf. J480
"The Wife Wrapped in Wether's Skin". Sharp, No.39;
cf. X700

[1]The divisions, T97 (Parted lovers) and T98 (Parting lovers) are the author's. See Explanation of the Stith Thompson Motif-Index of Folk-Literature, p.28.

c.r."If You Want to Go A-Courting". Sharp, No.75; cf. J480
c.r."Married and Single Life". Sharp, No.73; cf. J480
c.r."The Rich Old Lady". Sharp, No.55; cf. K890

T280 Aspects of married life

"Raise a Ruckus". Lomax, p.90
"The Sporting Bachelors". Lomax, p.52; cf. K1200, J480
"When I Was Single". Lomax, p.50; cf. J480, K700
"When I Was Single". Lomax, p.48; cf. K1200
c.r."Rye Whiskey". Lomax, p.218; cf. U160

"I Wish I Was Single Again". Sandburg, p.47

"Poor Couple". Sharp, No.184

T400 Illicit sexual relations

c.r."Careless Love". Lomax, p.64; cf. K1200, K1210
c.r."Dink's Song". Lomax, p.66; cf. K1200, K1210
c.r."Easy Rider". Lomax, p.68; cf. T90

"Foggy, Foggy Dew". Sandburg, p.15
"The Weaver". Sandburg, p.460; cf. T80
c.r."It's the Syme the Whole World Over". Sandburg, p.200; cf. U230
c.r."When I was Young and Foolish". Sandburg, p.219; cf. T90

"Foggy, Foggy Dew". Sharp, No.137; cf. T100
"The Trooper and the Maid". Sharp, No.45
c.r."Every Night When the Sun Goes Down". Sharp, No. 189; cf. K1210
c.r."Grey Cock". Sharp, No.36; cf T70
c.r."Johnie Scot". Sharp, No.29; cf. R110
c.r."Lady Maisry". Sharp, No.17; cf. K221
c.r."Little Musgrove and Lady Barnard". Sharp, No.23; cf. T230, K1500
c.r."Lizzie Wan". Sharp, No.14; cf. T640
c.r."Young Hunting". Sharp, No.18; cf. S110, B210

T580 Childbirth

c.r."The Death of Queen Jane". Sharp, No.32; cf. N140

T640 Illegitimate children

"Lizzie Wan". Sharp, No.14; cf. T400

U. THE NATURE OF LIFE

U0 Life's inequalities

"Starving to Death on a Government Claim". Lomax, p.238

"Goin' Down the Road Feelin' Bad". Lomax, p.242;
cf. Ro, U10
"The Lumberman in Town". Lomax, p.172; cf. J480
"Sometimes I Feel Like a Motherless Child". Lomax,
p.368
c.r."Sweet Thing". Lomax, p.106; cf. J850

"As I Was Walkin' Down Wexford Street". Sandburg, p.35
"Drivin' Steel". Sandburg, p.150
"The Farmer". Sandburg, p.282
"Little Old Sod Shanty". Sandburg, p.90
"Poor Lonesome Cowboy". Sandburg, p.273
"Sh-Ta-Ra-Dah-Dey". Sandburg, p.36

U10 Justice and injustice

"Ain' No Mo' Cane on dis Brazis". Lomax, p.320;
cf. MO, K2240
"Lowlands". Lomax, p.142
"The State of Arkansas". Lomax, p.240; cf. K1200
c.r."The Boll Weevil". Lomax, p.236; cf. B210
c.r."Goin' Down the Road Feelin' Bad". Lomax, p.242;
cf. U0, RO

"Hallelujah, I'm a Bum". Sandburg, p.184; cf. N140
"Where They Were". Sandburg, p.442

U60 Wealth and poverty

c.r."Down, Down, Down". Lomax, p.188; cf. P460

"Give Me Three Grains of Corn, Mother". Sandburg, p.41
"Jim Fisk". Sandburg, p.416; cf. K2290
"Lane County Bachelors". Sandburg, p.120
"Mag's Song". Sandburg, p.316; cf. V420
"The Poor Working Girl". Sandburg, p.195
"There Was an Old Soldier". Sandburg, p.432

U100 Nature of life: miscellaneous

"What Kin' o' Pants Does the Gambler Wear?".
Sandburg, p.240

U160 Misfortune with oneself to blame the hardest

"Rye Whiskey". Lomax, p.218; cf. T280, J210
"The Streets of Laredo". Lomax, p.206; cf. M250

"The John B. Sails". Sandburg, p.22
"Rabble Soldier". Sandburg, p.284
"'Way Up in Clinch Mountain". Sandburg, p.307
"Whiskey Johnny". Sandburg, p.403

U230 The nature of sin

"It's the Syme the Whole World Over". Sandburg, p.200; cf. T400

V. RELIGION

V200 Sacred persons

"Po' Little Jesus". Lomax, p.354
"Keep Your Hand on the Plow". Lomax, p.376
"Never Said a Mumblin' Word". Lomax, p.356
"Joshua Fit the Battle of Jericho". Lomax, p.374; cf. Z200
c.r."Go Down, Moses". Lomax, p.372; cf. M90

"Blind Man Lay Beside the Way". Sandburg, p.452

"Daniel in the Lion's Den". Sharp, No.194

V210 Religious founders

"Where O Where is Old Elijah". Sandburg, p.92
c.r."Old Adam". Sandburg, p.339; cf. X700

V250 The Virgin Mary

"The Cherry Tree Carol". Sharp, No.15

V300 Religious beliefs

"Amazing Grace". Lomax, p.344
"Bound for the Promised Land". Lomax, p.350
"The Cowboy's Dream". Lomax, p.210; cf. P460
"Great Gittin' Up Mornin'". Lomax, p.264
"Lonesome Valley". Lomax, p.352
"Set Down, Servant". Lomax, p.362
"Wayfaring Stranger". Lomax, p.346
"When My Blood Runs Chilly an' Col'". Lomax, p.360
"Wondrous Love". Lomax, p.348
c.r."I Was Born About Ten Thousand Years Ago". Lomax, p.30; cf. X900
c.r."O Freedom". Lomax, p.370; cf. M310
c.r."Old Blue". Lomax, p.24; cf. B330
c.r."Soon One Mornin'". Lomax, p.358; cf. J850

"I Don't Want to Be a Gambler". Sandburg, p.465; cf. N90
"Levee Moan". Sandburg, p.226
"Moanish Lady". Sandburg, p.11
"Satan's a Liah". Sandburg, p.250
"She'll Be Comin' Round the Mountain". Sandburg, p.372
c.r."I Know Moonlight". Sandburg, p.451; cf. M250

"No-e in the Ark". Sharp, No.158
c.r."Hicks's Farewell". Sharp, No.122; cf. T98
c.r."When Adam Was Created". Sharp, No.193; cf. J80

V400 Charity

"Roll the Chariot". Sandburg, p.196

V420 Reward of the uncharitable

c.r."Mag's Song". Sandburg, p.316; cf. U60

"Lazarus". Sharp, No.84

W. TRAITS OF CHARACTER

W20 Other favorable traits of character

"Hanging Out the Linen Clothes". Sandburg, p.117

W100 Favorable traits of character: kindness

c.r."Geordie". Sharp, No.34; cf. Q210

W110 Unfavorable traits of character

"Take a Whiff on Me". Lomax, p.314
"The Days of '49". Lomax, p.130; cf. P460

"Wanderin'". Sandburg, p.188

c.r."The Farmer's Curst Wife". Sharp, No.40; cf. T250
c.r."The Wife of Usher's Well". Sharp, No.22; cf. A230
c.r."The Wife Wrapped in Wether's Skin". Sharp, No.39;
cf. T250

W150 Unfavorable traits of character: social

"The Gambling Man". Sharp, No.152

W200 Traits of character: miscellaneous

"The Good Boy". Sandburg, p.203
"When a Woman Blue". Sandburg, p.236

X. HUMOR

X0 Humor of discomfiture

"Little Ah Sid". Sandburg, p.276

X200 Humor dealing with tradesmen

"The Rule Skinner's Song". Sandburg, p.400

X240 Jokes about cobblers

"The Shoemaker". Sharp, No.100

X250 Jokes about other artisans and tradesmen

"Lydia Pinkham". Sandburg, p.210
"Wrap Me Up in My Tarpaulin Jacket". Sandburg, p.436

X500 Humor of the social classes

"Buffalo Gals". Lomax, p.104; cf. X700
"Coffee Grows on White Oak Trees". Lomax, p.100
"Shoot the Buffalo". Lomax, p.103
"Skip to My Lou". Lomax, p.98; cf. B800
c.r."Ground Hog". Lomax, p.26; cf. B800
c.r."The Old Chisholm Trail". Lomax, p.200; cf. P460

"Abdul, the Bulbul Ameer". Sandburg, p.344; cf. S110
"A Boy He Had an Auger". Sandburg, p.343
"In de Vinter Time". Sandburg, p.334
"My Sister She Works in a Laundry". Sandburg, p.381
"No More Booze". Sandburg, p.208
"Walky-Talky Jenny". Sandburg, p.48
"Wizzard Oil". Sandburg, p.52
c.r."Hayseed". Sandburg, p.50; cf. J2450

"Clay Morgan". Sharp, No.197
"Will the Weaver". Sharp, No.154

X510 Jokes concerning usurers

"Old Arkansas". Sharp, No.170

X650 Jokes concerning other races or nations

"A Filipino Hombre". Sandburg, p.434

X700 Humor concerning sex

"Cindy". Lomax, p.94; cf. T50
"Mademoiselle from Armentieres". Lomax, p.122
c.r."Buffalo Gals". Lomax, p.104; cf. X500
c.r."Old Joe Clark". Lomax, p.86; cf. X900
c.r."Sweet Betsy from Pike". Lomax, p.176; cf. X760
c.r."When I Was Single". Lomax, p.50; cf. J480, T280
c.r."Whoa Buck". Lomax, p.232; cf. B59, T97

"Hinky Dinky Parlee-Voo". Sandburg, p.440
"Hog-Eye". Sandburg, p.380
"The Horse Named Bill". Sandburg, p.340
"Liza Jane". Sandburg, p.132
"My Lulu". Sandburg, p.378

"Old Adam". Sandburg, p.339; cf. V310
"She Promised She'd Meet Me". Sandburg, p.207
c.r."Common Bill". Sandburg, p.62; cf. X480
c.r."Go Bring Me Back My Blue Eyed Boy". Sandburg, p.324; cf. T80, S10
c.r."Sweet Betsy from Pike". Sandburg, p.108; cf. X760

"Old Joe Clark". Sharp, No.183
c.r."Billy Grimes". Sharp, No.176; cf. J410
c.r."The Clothier". Sharp, No.70; cf. T50
c.r."The Councillor's Daughter". Sharp, No.68; cf. T50
c.r."The Drummer and His Wife". Sharp, No.188; cf. T250
c.r."The Golden Glove". Sharp, No.62; cf. T50
c.r."Ha Ha Ha". Sharp, No.150; cf. M90
c.r."Monday Was My Courting Day". Sharp, No.202; cf. T50
c.r."Whistle, Daughter, Whistle". Sharp, No.134; cf. J1250
c.r."The Wife Wrapped in Wether's Skin". Sharp, No.39; cf. T250, W110

X760 Jokes on courtship

"Blackeyed Susie". Lomax, p.96; cf. T50
"Sourwood Mountain". Lomax, p.84
"Sweet Betsy from Pike". Lomax, p.176; cf. X700
c.r."Jennie Jenkins". Lomax, p.54; cf. T50
c.r."The Texian Boys". Lomax, p.44; cf. J480
c.r."When You Go A-Courting". Lomax, p.42; cf. T50

"I Got a Gal at the Head of the Holler". Sandburg, p.320; cf. T90
"I Wish I Was a Little Bird". Sandburg, p.338
"Sourwood Mountain". Sandburg, p.125
"Sucking Cider Through a Straw". Sandburg, p.329
"Sweet Betsy from Pike". Sandburg, p.108; cf. X700

"I'm Seventeen Come Sunday". Sharp, No.127
"Katie Morey". Sharp, No.115
"Tom Bolynn". Sharp, No. 151

X900 Humor of lies and exaggeration

"The Big Rock Candy Mountain". Lomax, p.278
"The B-B-I-B". Lomax, p.146
"Gee, But I Want to Go Home". Lomax, p.124
"I Was Born About Ten Thousand Years Ago". Lomax, p.30; cf. V300
"Old Dan Tucker". Lomax, p.92
"Old Joe Clark". Lomax, p.86; cf. X700
c.r."The Grey Goose". Lomax, p.20; cf. B800

"Abalone". Sandburg, p.333
"The Animal Fair". Sandburg, p.348
"Cocaine Lil". Sandburg, p.206
"The E-ri-e". Sandburg, p.180
"Go Get the Axe". Sandburg, p.332
"Goin' Down to Town". Sandburg, p.145; cf. B800
"Goodbye, Liza Jane". Sandburg, p.51
"I Was Born Almost Ten Thousand Years Ago". Sandburg, p.330
"Mary Had a William Goat". Sandburg, p.336
"Mister Frog Went A-Courting". Sandburg, p.142; cf. T50
"The Monkey's Wedding". Sandburg, p.113
"The Raging Canawl". Sandburg, p.178
"Turkey in the Straw". Sandburg, p.94

"Sir Lionel". Sharp, No.9
c.r."Our Goodman". Sharp, No.38; cf. X1550

X1020 Exaggerations

"The Derby Ram". Sharp, No.141
"Sally Buck". Sharp, No.159

Z. MISCELLANEOUS GROUPS OF MOTIFS

Z200 Heroes

"Brave Wolfe". Lomax, p.118
"Casey Jones". Lomax, p.264; cf. P460
"Jam on Gerry's Rock". Lomax, p.170; cf. N380
"John Brown's Body". Lomax, p.120
"John Henry". Lomax, p.258; cf. H1540, P460
"Santy Anno". Lomax, p.136
c.r."Joshua Fit the Battle of Jericho". Lomax, p.374; cf. V200
c.r."Po' Laz'us". Lomax, p.308; cf. K2290

"Casey Jones", Sandburg, p.366
"Ever Since Uncle John Henry Been Dead". Sandburg, p.376
"The Jam on Gerry's Rock". Sandburg, p.394
"John Henry". Sandburg, p.24; cf. H1540
"Kevin Barry". Sandburg, p.42
"Morrissey andthe Russian Sailor". Sandburg, p.398; cf. H1540
"Red Iron Ore". Sandburg, p.176

"Sons of Liberty". Sharp, No.162
"Waterloo". Sharp, No.139; cf. N140
c.r."The Battle of Shiloh". Sharp, No.136; cf. L310
c.r."Death of Queen Jane". Sharp, No.32; cf. N140,T580
c.r."The Lady and the Dragoon". Sharp, No.51, cf. S10

CONCLUSIONS

The purpose of the foregoing study was to determine whether the Thompson motif-index for the classification of all folk literature--both poetry and prose--is practical for the cataloging of the texts of ballads outside the Child collection and for the classification of the texts of American folk lyrics, exclusive of hymns, Negro spirituals, nursery songs, jigs, party games, Amerindian songs of all types, and ballads and lyrics of Spanish-American origin.[1] The evidence submitted consists of a classification of a total of 523 American folk ballads and folk lyrics. Upon the basis of that evidence it seems logical to draw the following conclusions:

1. The principle of the Thompson motif-index for the classifying of folk literature is admirably comprehensive, expandable, and basically sound. For generations scholars have been accustomed to the traditional methods used by librarians for the classifying of printed material--author index, title index, subject index. The most complete and usable index, of course, is the subject index, and this is the one that Thompson has made the basis of his scheme of classification. In some respects, Thompson's motif-index is an elaboration and refinement of the method used by Burton Egbert Stevenson in his Home Book of Verse, a 3847 page anthology of favorite English and American poems of all types, and long a standard classic in this particular field.

[1]Where a collection had no definite section for these types and some were included indiscriminately, they were classified.

2. Thompson himself found that his motif-index was practical for the sample classification of the English and Scottish popular ballads of the Child collection. The present study indicates that the Thompson method of classification is equally advantageous for the classification of a great body of material brought together by the American ballad collectors.

3. Perhaps even more significant than the application of the Thompson motif-index to American ballads is its usefulness in the classification of the American folk lyric--an extremely elusive form to classify. As far as the writer has been able to determine, the present study is the first attempt to classify the American folk lyric upon the basis of subject matter. Most collectors have made no distinction between ballads and lyrics in their collections, having proceeded--and rightly--upon the assumption that every fast-vanishing folk song, no matter what its type or subject matter, was so much grist for the folklorist's mill. The present study demonstrates that the Thompson motif-index is applicable to the folk lyrics found in the Sharp, the Sandburg, and the Lomax collections, and a cursory sampling, not included here, indicates that it is equally applicable to the collections of Luther, Shay, Jackson, Work, and Randolph.

4. As a practicing singer, the present writer has often found himself at a loss in program building to put his finger on the exact song that would round out a program group. The present classification simplifies the problem immeasurably. The assumption is that all vocalists who propose to use folk

song groups in their repertoires will find the classification equally useful.

5. To the vocalist and to the teacher of literature certainly, and probably to the anthropologist, ethnologist, and sociologist, the Thompson motif-index will bring order into a field that was beginning to look like chaos. The following tabulation is here included for what it may be worth:

Entries		Cross references
141	Sex (T)	49
74	Deceptions (K)	28
63	Humor (X)	25
40	The wise and the foolish (J)	21
30	Chance and fate (N)	4
29	Nature of life (U)	4
25	Religion (V)	10
20	Society (P)	9
18	Animals (B)	6
16	Unnatural cruelty (S)	25
15	Miscellaneous--Heroes (Z)	5
13	Tests (H)	9
10	Ordaining the future (M)	3
9	Captives and fugitives (R)	3
7	Rewards and punishments (Q)	3
7	Traits of character (W)	4
5	The dead (E)	5
1	Reversal of fortune (L)	0
0	Mythological motifs (A)	0
0	Tabu (C)	0
0	Magic (D)	0
0	Marvels (F)	0
0	Ogres (G)	0
523		213

It seems obvious upon the basis of the foregoing classification that folklorists, anthropologists, and ethnologists may be able to speak with a reasonable degree of assurance, whereas formerly, awed by the great bulk of uncodified material, they were almost afraid to conjecture.

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APPENDIX

A. MYTHOLOGICAL MOTIFS

A0-A99. Creator

A100-A499. Gods
- A100-A199. The gods in general
- A200-A299. Gods of the upper world
- A300-A399. Gods of the underworld
- A400-A499. Gods of the earth

A500-A599. Demigods and culture heroes

A600-A899. Cosmogony and cosmology
- A600-A699. The universe
- A700-A799. The heavens
- A800-A899. The earth

A900-A999. Topographical features of the earth
A1000-A1099. World calamities
A1100-A1199. Establishment of natural order

A1200-A1699. Creation and ordering of human life
- A1200-A1299. Creation of man
- A1300-A1399. Ordering human life
- A1400-A1499. Acquisition of culture
- A1500-A1599. Origin of customs
- A1600-A1699. Distribution and differentiation of peoples

A1700-A2199. Creation of animal life
- A1700-A1799. Creation of animal life--general
- A1800-A1899. Creation of mammals
- A1900-A1999. Creation of birds
- A2000-A2099. Creation of insects
- A2100-A2199. Creation of fish and other animals

A2200-A2599. Animal characteristics
- A2200-A2299. Various causes of animal characteristics
- A2300-A2399. Causes of animal characteristics: body
- A2400-A2499. Causes of animal characteristics: appearance and habits
- A2500-A2599. Animal characteristics--miscellaneous

A2600-A2699. Origin of trees and plants
A2700-A2799. Origin of plant characteristics
A2800-A2899. Miscellaneous explanations.

B. ANIMALS

B0-B99. Mythical animals
B100-B199. Magic animals
B200-B299. Animals with human traits

B300-B599. Friendly animals
B300-B349. Helpful animals--general
B350-B399. Grateful animals
B400-B499. Kinds of helpful animals
B500-B599. Services of helpful animals
B600-B699. Marriage of person to animal
B700-B799. Fanciful traits of animals
B800-B899. Miscellaneous animal motifs

C. TABU

C0-C99. Tabu connected with supernatural beings
C100-C199. Sex tabu
C200-C299. Eating and drinking tabu
C300-C399. Looking tabu
C400-C499. Speaking tabu
C500-C549. Tabu: touching
C550-C599. Class tabu
C600-C699. Unique prohibitions and compulsions
C700-C899. Miscellaneous tabus
C900-C999. Punishment for breaking tabu

D. MAGIC

D0-D699. Transformation
D10-D99. Transformation: man to different man
D100-D199. Transformation: man to animal
D200-D299. Transformation: man to object
D300-D399. Transformation: animal to person
D400-D499. Other forms of transformation
D500-D599. Means of transformation
D600-D699. Miscellaneous transformation incidents
D700-D799. Disenchantment
D800-D1699. Magic objects
D800-D899. Ownership of magic object
D900-D1299. Kinds of magic objects
D1300-D1599. Function of magic objects
D1600-D1699. Characteristics of magic objects
D1700-D2199. Magic powers and manifestations
D1710-D1799. Possession and employment of magic powers
D1800-D2199. Manifestations of magic power

E. THE DEAD

E0-E199. Resuscitation
E200-E599. Ghosts and other revenants
E200-E299. Malevolent return from the dead
E300-E399. Friendly return from the dead
E400-E599. Ghosts and revenants--miscellaneous

E500-E699. Reincarnation
E700-E799. The soul

F. MARVELS

F0-F199. Otherworld journeys
F200-F699. Marvelous creatures
 F200-F399. Fairies and elves
 F400-F499. Spirits and demons
 F500-F599. Remarkable persons
 F600-F699. Persons with extraordinary powers
F700-F899. Extraordinary places and things
F900-F1099. Extraordinary occurences

G. OGRES

G10-G399. Kinds of ogres
 G10-G99. Cannibals and cannibalism
 G100-G199. Giant ogres
 G200-G299. Witches
 G300-G399. Other ogres
G400-G499. Falling into ogre's power
G500-G599. Ogre defeated
G600-G699. Other ogre motifs

H. TESTS

H0-H199. Identity tests: recognition
H200-H299. Tests of truth
H300-H499. Marriage tests
H500-H899. Tests of cleverness
 H500-H529. Tests of cleverness or ability
 H530-H899. Riddles
H900-H1199. Tests of prowess: tasks
 H900-H999. Assignment and performance of tasks
 H1000-H1199. Nature of tasks
H1200-H1399. Tests of prowess: quests
 H1200-H1249. Attendant circumstances of quests
 H1250-H1399. Nature of quests
H1400-H1599. Other tests
 H1400-H1449. Tests of fear
 H1450-H1499. Tests of vigilance
 H1500-H1549. Tests of endurance and power of survival
 H1550-H1569. Tests of character
 H1570-H1599. Miscellaneous tests

J. THE WISE AND THE FOOLISH

J0-J199. Acquisition and possession of wisdom (knowledge)

J200-J1099. Wise and unwise conduct
J200-J499. Choices
J500-J599. Prudence and discretion
J600-J799. Forethought
J800-J849. Adaptability
J850-J899. Consolation in misfortune
J900-J999. Humility
J1000-J1099. Other aspects of wisdom
J1100-J1699. Cleverness
J1110-J1129. Clever persons
J1130-J1199. Cleverness in the law court
J1200-J1229. Clever man puts another out of countenance
J1230-J1249. Clever dividing
J1250-J1499. Clever verbal retorts (repartee)
J1500-J1649. Clever practical retorts
J1650-J1699. Miscellaneous clever acts
J1700-J2749. Fools (and other unwise persons)
J1700-J1749. Fools (general)
J1750-J1849. Absurd misunderstandings
J1850-J1999. Absurd disregard of facts
J2000-J2049. Absurd absent-mindedness
J2050-J2199. Absurd short-sightedness
J2200-J2259. Absurd lack of logic
J2260-J2299. Absurd scientific theories
J2300-J2349. Gullible fools
J2350-J2369. Talkative fools
J2370-J2399. Inquisitive fools
J2400-J2449. Foolish imitation
J2450-J2499. Literal fools
J2500-J2549. Foolish extremes
J2550-J2599. Thankful fools
J2600-J2649. Cowardly fools
J2650-J2699. Bungling fools
J2700-J2749. The easy problem made hard
J2750-J2799. Other aspects of wisdom and foolishness

K. DECEPTIONS

K0-K99. Contests won by deception
K100-K299. Deceptive bargains
K300-K499. Thefts and cheats
K500-K699. Escape by deception
K700-K799. Capture by deception
K800-K999. Fatal deception
K1000-K1199. Deception into self-injury
K1200-K1299. Deception into humiliating position
K1300-K1399. Seduction or deceptive marriage
K1400-K1499. Dupe's property destroyed
K1500-K1599. Deceptions connected with adultery
K1600-K1699. Deceiver falls into own trap
K1700-K2099. Deception through shame
K1700-K1799. Deception through bluffing

K1800-K1899. Deception by disguise or illusion
K1900-K1999. Impostures
K2000-K2099. Hypocrites
K2100-K2199. False accusations
K2200-K2299. Villains and traitors
K2300-K2399. Other deceptions

L. REVERSAL OF FORTUNE

L0-L99. Victorious youngest child
L100-L199. Unpromising hero (heroine)
L200-L299. Modesty brings reward
L300-L399. Triumph of the weak
L400-L499. Pride brought low

M. ORDAINING THE FUTURE

M0-M99. Judgments and decrees
M100-M199. Vows and oaths
M200-M299. Bargains and promises
M300-M399. Prophecies
M400-M499. Curses

N. CHANCE AND FATE

N0-N99. Wagers and gambling
N100-N299. The ways of luck and fate
N300-N399. Unlucky accidents
N400-N699. Lucky accidents
N410-N439. Lucky business ventures
N440-N499. Valuable secrets learned
N500-N599. Treasure trove
N600-N699. Other lucky accidents
N700-N799. Accidental encounters
N800-N899. Helpers

P. SOCIETY

P0-P99. Royalty and nobility
P100-P199. Other social orders
P200-P299. The family
P300-P399. Other social relationships
P400-P499. Trades and professions
P500-P599. Government
P600-P699. Customs
P700-P799. Society--miscellaneous motifs

Q. REWARDS AND PUNISHMENTS

Q10-Q99. Deeds rewarded
Q100-Q199. Nature of rewards
Q200-Q399. Deeds punished
Q400-Q599. Kinds of punishment

R. CAPTIVES AND FUGITIVES

R0-R99. Captivity
R100-R199. Rescues
R200-R299. Escapes and pursuits
R300-R399. Refuges and recapture

S. UNNATURAL CRUELTY

S0-S99. Cruel relatives
S100-S199. Revolting murders or mutilations
S200-S299. Cruel sacrifices
S300-S399. Abandoned or murdered children
S400-S499. Cruel persecutions

T. SEX

T0-T99. Love
T100-T199. Marriage
T200-T299. Married life
T300-T399. Chastity and celibacy
T400-T499. Illicit sexual relations
T500-T599. Conception and birth
T600-T699. Care of children

U. THE NATURE OF LIFE

U0-U99. Life's inequalities
U100-U299. Nature of life--miscellaneous

V. RELIGION

V0-V99. Religious services
V100-V199. Religious edifices and objects
V200-V299. Sacred persons
V300-V399. Religious beliefs
V400-V499. Charity
V450-V499. Religious orders
V500-V599. Religious motifs--miscellaneous

W. TRAITS OF CHARACTER

W0-W99. Favorable traits of character
W100-W199. Unfavorable traits of character
W200-W299. Traits of character--miscellaneous

X. HUMOR

X0-X99. Humor of discomfiture
X100-X199. Humor of disability--physical
X200-X599. Humor of social classes
 X200-X299. Humor dealing with tradesmen
 X300-X499. Humor dealing with professions
 X500-X599. Humor concerning other social classes
X600-X699. Humor concerning races or nations
X700-X799. Humor concerning sex
X800-X899. Humor based on drunkenness
X900-X1099. Humor of lies and exaggeration

Z. MISCELLANEOUS GROUPS OF MOTIFS

Z0-Z99. Formulas
Z100-Z199. Symbolism
Z200-Z299. Heroes
Z300-Z399. Unique exceptions
Z400- Unclassified motifs